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Abstract: This paper demonstrates how spoken data, collected using sociolinguistic methods, can have multiple applications. It can be a resource for tackling real-world problems, it can be a platform for community engagement and it can function as a source of data for academic research (both linguistic and non-linguistic research). The spoken data we describe is a new corpus of monologues called the UC QuakeBox corpus. First, we introduce and demonstrate the QuakeBox corpus, and outline some of the rewards and challenges associated with collecting stories in a manner that was purposefully and saliently in the public eye. Next, we focus on applications of the QuakeBox corpus by exploring case studies which are utilising data from the corpus for non-linguistic work. We situate this work within the wider field of applied sociolinguistics.

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Heike organised a themed session at NWAV in 2014 in which this paper was first presented. Ideally, she would be the best person to review this but as an associate editor of Ampersand, she may have a conflict of interest.

Cover Letter

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06.05.2015

To the Editor of Ampersand –

Please find attached a journal article I am submitting on behalf of my co-authors for consideration as a publication in the journal Ampersand. I look forward to hearing from you.

Best wishes,

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***Highlights (for review)**

This paper demonstrates how a new corpus of spoken data (QuakeBox), collected using sociolinguistic methods, can have multiple applications outside of linguistics.

The QuakeBox corpus has been used in:

- the construction of a set of teaching resources for the high school curriculum
- a study of the experiences and emotional responses of teachers, in their role as leaders and guardians in the wake earthquakes
- a project which seeks to examine water and waste activities in the wake of damaged sanitation infrastructure

"Kia ora. This is my earthquake story". Multiple applications of a sociolinguistic corpus

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Abstract

This paper demonstrates how spoken data, collected using sociolinguistic methods, can have multiple applications. It can be a resource for tackling real-world problems, it can be a platform for community engagement and it can function as a source of data for academic research (both linguistic and non-linguistic research). The spoken data we describe is a new corpus of monologues called the UC QuakeBox corpus. First, we introduce and demonstrate the QuakeBox corpus, and outline some of the rewards and challenges associated with collecting stories in a manner that was purposefully and saliently in the public eye. Next, we focus on applications of the QuakeBox corpus by exploring case studies which are utilising data from the corpus for non-linguistic work. We situate this work within the wider field of applied sociolinguistics.

1. Introduction[1]

The term 'applied sociolinguistics' was introduced to the linguistics community by Joshua Fishman (1970) and has come to be most commonly associated with establishing how research findings from sociolinguistics can be used by other fields, specifically with a view to tackling real-world problems (Trudgill 1984:2). For instance, canonical work in applied sociolinguistics includes the sociolinguistics of second language acquisition (Schmidt 1986), the social psychology of language (Giles, 1971a, 1971b; Giles and Powesland, 1975), language policy and planning (Haugen 1966, Kloss 1969, Fishman 1974), discourse analysis (Labov & Fanshel 1977; Tannen 1982) and, increasingly, forensic linguistics (Nolan 1983; for an overview of the connection between sociolinguistics and forensic linguistics, see Brunner 2009). Each of these sub-disciplines of applied sociolinguistics itself now has a long and rich history.

More recently, another type of applied sociolinguistics has become popular under the umbrella of "outreach" or "public engagement". This has been inspired in part by the *principle of debt incurred* (Labov 1982) and the *principle of linguistic gratuity* (Wolfram 1993), but also, no doubt, by the recent emphasis placed on this type of activity by research funding bodies around the world[2]. This type of applied sociolinguistics mostly connects sociolinguistic data and research directly with the public, rather than with academics in other disciplines. For example, the North Carolina Language and Life Project (hereafter NCLLP)[3] has been collecting sociolinguistic recordings in North Carolina for more than two decades. The recordings have been the basis of valuable sociolinguistic work, but they have also been used for books and audio CDs written and constructed for the public (e.g., Wolfram et al 2002), documentaries about dialectal diversity (e.g., Hutcheson 2004, Rowe & Grimes 2006), museum exhibits (e.g., Vaughn & Grimes 2006) and in the production of school materials designed to raise awareness of dialect variation (Reaser & Wolfram 2007)[4]. An online archive, the Sociolinguistic Archive and Analysis Project (hereafter SLAAP)[5] , was established as a web-based resource to store, catalogue and manage the increasingly large volume of recordings collected through the NCLLP (there are currently 1500 NCLLP interviews in SLAAP). Since then, other researchers have added their corpora to the website and it now houses over 4,000 sociolinguistic interviews. Because of the web-based nature of this catalogue, it has a public presence. However, it was designed as a tool to aid sociolinguistic researchers, not for use by the general public. Access to the corpus is restricted and the access protocol on the website is clearly aimed at academic researchers: "Access to the SLAAP software and archive is password protected.

[1] Acknowledgements: The QuakeBox project is collaboration between UC CEISMIC and NZILBB at the University of Canterbury, both of whom provided considerable support for the project. Special thanks to Derek Bent, Liz Grant, Jeanette King, Paul Millar, Viktoria Papp & Kevin Watson and, of course, to all of the other NZILBB and UC CEISMIC staff and students who contributed in various ways. The project benefitted greatly from the support of Canterbury Community Trust, PBT Transport, Leighs Construction, Tourism New Zealand (for the donation of the QuakeBox itself) and the University of Canterbury Summer Scholarship scheme for funding several student interviewers. We would also like to thank Scott Lloyd, Robert Fromont and Emma Parnell for their technical and administrative support. The project also benefitted from the advice or services of Jayne Austin, Gary Busch, Rob Morris, Jessica Petersen and Rob Stowell. Finally the QuakeBox corpus project would not have been possible without the generous support of the host sites, at: Eastgate Mall, New Brighton Library, Brooklands, Lyttelton, Sumner, the Canterbury A&P show, Westfield Riccarton, and Cashel Mall (Re:Start).

[2] For example, see the emphasis placed on public engagement by the Research Councils UK: http://www.rcuk.ac.uk/pe/

[3] http://www.ncsu.edu/linguistics/ncllp/

[4] For a more detailed summary of the NCLLP project and its outreach strategies, see Kendal & Wolfram (forthcoming)

[5] SLAAP: http://ncslaap.lib.ncsu.edu/index.php

Bona fide researchers can ask for and receive access to portions of the NCLLP's collection, dependent on the specific needs of the researcher and the human subjects permissions for the requested materials."[6] So while resources contained in SLAPP were used in the creation of the NCLLP's outreach materials, the catalogue itself is not intended for public exploration.

In the UK, the Diachronic Electronic Corpus of Tyneside English (hereafter DECTE)[7] is a similar web-based research platform to SLAPP which houses a large collection of sociolinguistic interviews from the Tyneside region. However, this project also has an accompanying public interface website called 'Talk of the Toon'[8] aimed at sharing a proportion of the DECTE recordings with the general public, with a specific target audience of those in education. Indeed, the Talk of the Toon website was designed with input from teachers and examiners in order to provide students and educators from primary to higher education with relevant materials (Corrigan, pc).

The examples of outreach work cited above from both the USA and the UK are mainly of sharing sociolinguistic interviews, collected for linguistic analyses, back with the community, and building training resources around these recordings. Indeed, this type of outreach work in which sociolinguistic interviews and dialect data are shared back with the community via the internet has become so popular that there is an edited book currently in preparation which describes the methods by which data have been created, digitized and exploited for similar outreach projects around the world (Corrigan & Mearns, forthcoming).

In this paper, we demonstrate how spoken data, collected using sociolinguistic methods, can have multiple applications. It can be a resource for tackling real-world problems (i.e. in the original use of the term 'applied sociolinguistics' described above); it can be a platform for community engagement (as in more recent examples of applied sociolinguistics or outreach) and it can function as a source of data for academic research (both linguistic and, increasingly, non-linguistic research). The spoken data we discuss is a new corpus of monologues called the UC QuakeBox corpus. In section 2, we introduce and demonstrate the QuakeBox corpus, and outline some of the rewards and challenges associated with collecting stories in a manner that was purposefully and saliently in the public eye. In section 3, we focus on applications of the QuakeBox corpus by exploring case studies which are utilising data from the corpus for non-linguistic work. Specifically, the QuakeBox has been used:

1. in the construction of a set of teaching resources for the high school curriculum which directly connects lessons across the Arts and Social Science curriculum to the devastating events which these pupils lived through and experienced first-hand (Clark & MacGougan, 2014)
2. in a study of the experiences and emotional responses of teachers, in their role as leaders and guardians in the wake of the earthquakes. One of the goals of this study is to explore opportunities for enhancing training and support mechanisms for teachers in high-stress environments (O'Toole & MacDonald, 2013)
3. in a project which seeks to examine water and waste activities in the wake of damaged sanitation infrastructure, and to explore the role of digital infrastructure in research activities (Butler, 2014).

[6] http://ncslaap.lib.ncsu.edu/faq.php
[7] http://research.ncl.ac.uk/decte/index.htm
[8] Talk of the Toon: http://research.ncl.ac.uk/decte/toon/index.html

The QuakeBox corpus has only recently been completed and released to the public, so the work discussed in this paper is primarily still ongoing.

2. Background to the UC QuakeBox corpus

2.1 The 2010-2011 Canterbury Earthquakes

A magnitude 7.1 earthquake struck the city of Christchurch and surrounding districts of North Canterbury, New Zealand, in the early hours of the 4th of September 2010. The city escaped without fatalities, though there was substantial damage to many buildings and infrastructure. Aftershocks continued to shake Christchurch and on the 22nd of February 2011, a hidden fault was jarred out of dormancy, resulting in a magnitude 6.3 earthquake that tore through the city at around lunchtime, causing 185 fatalities, some 7,000 injuries, and the destruction of countless buildings, including much of Christchurch's city centre. Although the February earthquake was smaller in magnitude, it struck far closer to the urban area (only ~ 6km from the city, compared with September's quake which was ~44km from central Christchurch)[9], and it was shallower than September's seismic event had been. Also, ground acceleration readings measured more than twice the force of gravity – one of the highest such readings ever recorded[10]. The fault generated a lot of vertical movement in addition to horizontal shaking, something few buildings (even those designed to be earthquake-resistant) are capable of withstanding. The result was the immediate destruction of many homes and buildings, including Christchurch's iconic cathedral, and extensive damage to a great many more, rendering much of the city's remaining infrastructure irreparable.

In the aftermath of these events, everyone who had experienced the quakes had a story to tell. These stories were diverse, and often dramatic, and people would tell their 'earthquake story' often. Researchers at the University of Canterbury wanted to create a collection of these stories for three reasons. First, many members of the public felt strongly that they wanted their stories to become a part of the public record, and be available for subsequent generations to learn from and so there was a sense in which capturing, transcribing, and making these stories available to the public would be an important community service. Second, it was hoped that a collection of earthquake stories would provide a valuable repository for researchers across different disciplines interested in investigating the manifold personal and societal impacts of the earthquakes. Third, an archive containing multiple 'danger of death' monologues, each describing the same time and event, would be of particular value for sociolinguistic analysis.

2.2 The UC QuakeBox project

The UC QuakeBox project was formed as part of a collaborative project between the New Zealand Institute of Language, Brain and Behaviour (hereafter NZILBB)[11] and the UC Canterbury Earthquake Digital Archive (hereafter CEISMIC)[12]. The project is described in detail in Walsh et al.

[9] http://www.royalsociety.org.nz/media/Information-paperThe-Canterbury-Earthquakes-Scientific-answers-to-critical-questions3.pdf
[10] http://www.gns.cri.nz/Home/News-and-Events/Media-Releases/Multiple-factors
[11] www.nzilbb.canterbury.ac.nz
[12] www.ceismic.org.nz

(2013). This section provides a brief overview of the project and its goals. The QuakeBox itself was a mobile recording studio built into a shipping container.

Figure 1: The image on the left shows the exterior of the QuakeBox; the image on the right shows the interior. In the image on the right you can see that a door separates a sound-proofed, blue-felt recording booth from the observation room where research assistants monitored the recording in progress.

The QuakeBox was positioned at various locations in and around the city of Christchurch, and members of the public were invited to record stories of their experiences of the 2010-2011 Canterbury earthquakes. People came to speak freely and openly, for as long as they liked, about their experiences, both in the earthquakes and in dealing with the wide-ranging aftermath of these natural disasters. As an example, the link in (1) takes you to the public repository of Michelle Durham's story. She is a middle-aged female who recounts her and her husband's experiences during the February quake, and their efforts to re-build their community in the wake of the disaster:

(1) Michelle Durham's earthquake story
https://quakestudies.canterbury.ac.nz/store/part/79137

Recording their own personal account so candidly and honestly was cathartic for many, and, given the sensitive nature of the stories, information was made available to enable participants to seek assistance, should they feel they required it. The stories were recorded in high quality audio and video, and they are mostly monologues - people were prompted with 'tell us your earthquake story' then left alone with the video camera to do just that. By the end of 2012 the QuakeBox project had recorded 722 stories in 13 languages.

Kendall (2011) explains that "the common practice in sociolinguistics is for individual (groups of) researchers to develop highly specialized, but closed, databases, which are not made widely available to outsiders" (2011:372). This is because sociolinguistic interviews sometimes capture sensitive information that the participants may not want to make public. Because the stories collected during this project were always intended to be shared publicly, it was possible to overcome this to some extent by requesting consent from participants for the many and varied ways in which their story could be made publicly available. Participants were allowed to choose from four research-

related options, and five public-viewing options for sharing their story. They were also able to select which media they allowed to be accessed by whom (e.g. allowing researchers access to video, while restricting public access to audio-only). This perhaps sounds like a cumbersome consent form for participants to complete, but consistent with our impression that many people wanted to share their stories publicly, a total of 587 of the 722 stories were flagged by participants for full release i.e. they consented to have the audio, video and transcript released to the public and used in all ways specified. These 587 stories are available to view on the publicly-accessible UC CEISMIC Canterbury Earthquake Digital Archive website[13].

A range of people with different social characteristics came to share their story. This can be seen from the age, gender and ethnicity information we have about speakers in the corpus (tables 1 and 2).

Table 1: number of participants and their self-reported ethnicity in the public version of the QuakeBox corpus

Ethnicity	**Number of participants**
NZ	**431**
NZ European	396
NZ Maori	19
NZ mixed ethnicity	16
Other	**117**
Declined to give ethnicity information	**39**
Total	**587**

The number of stories from people who identify as Maori ethnicity is a low (only 3%) but the proportion of Maori residents in Christchurch is also low (only around 7%, significantly lower than some regions in New Zealand's north island) and it is unclear to what extent those who self-identified as mixed ethnicity or those choosing not to give ethnicity information were also of Maori descent. The QuakeBox corpus has also managed to attract a representative sample of both males and females from each age category, albeit with a slight over-representation of females in the middle age groups (see table 2).

[13] https://quakestudies.canterbury.ac.nz/store/collection/235.

Table 2: number of participants and their self-reported age and gender in the public version of the QuakeBox corpus

Participant age	**female**	**Male**	**Declined to give gender information**	**Grand Total**
18-25	43	33		76
26-35	25	21		46
36-45	55	22		77
46-55	73	38		111
56-65	73	32		105
66-75	45	32		77
76-85	11	12		23
85+	3	6		9
Declined to give age information	6	17	40	63
Total	**334**	**213**	**40**	**587**

Finally, while there are many stories from the people of Christchurch, there are also stories from people who live elsewhere in New Zealand, or in other countries. Some people describe their earthquake experience from the perspective of someone who was not in Canterbury at the time, but who has since either returned to the city, or as someone who arrived as a visitor in the wake of the disaster. Only 44% of participants stated that they grew up in Christchurch or nearby districts in North Canterbury, and nearly 25% claim to have grown up outside of New Zealand.

Although not everyone agreed to make their story available to the public, they all agreed to allow their stories to be used by researchers at the University of Canterbury and so the corpus available for linguistic analysis contains 722 stories (approximately 120 hours). In order to make these data available for linguistic analysis, the same practices of transcription and storage were adopted here as for the other corpora housed at the NZILBB (e.g. the ONZE database (Gordon et al 2007), and the OLIVE database (Watson & Clark, in press)). The stories were first carefully transcribed and time-aligned in ELAN (at the utterance level), then force-aligned with htk (at the phoneme level) and finally added to LaBB-CAT, a searchable online database developed and maintained by the NZILBB (for more information about these procedures, see Fromont & Hay, 2008, 2012).

There are several differences between the UC QuakeBox and more traditional types of sociolinguistic data which makes it an ideal resource for asking novel questions in linguistics. First, it is a collection of monologues. This is useful because it opens up the possibility of exploring within-speaker variation in a way that is made much more difficult if we use a corpus of dyads i.e. the traditional sociolinguistic interview. Second, due to the nature of the topic, the speakers are unusually engaged in the monologues. It is, in some sense, the ideal sociolinguistic corpus – a collection of 'danger-of-death' stories (cf. Labov 1972). Third, the corpus is different from most because the topic of the monologues is relatively uniform. This provides a degree of control over the topic of speech, something that is well-known to affect phonetic realization (Rickford and McNair-Knox 1994; Gordon et al. 2004, Mendoza-Denton, Hay, and Jannedy 1999; Hay & Foulkes, forthcoming; Love and Walker, 2013). These three factors are providing researchers at the University of Canterbury with the opportunity to explore within-speaker variation in more controlled

ways than is typically possible using traditional types of sociolinguistic data. Clark (2014) has been investigating individual variation and recency effects at in phonological changes in New Zealand English; Mountfort-Davies (2014) has questioned the extent to which group-level gender differences in the use of vocal creak are apparent across a range of individual speakers in the corpus. Finally, the data were collected in both high quality audio and video and so this opens up the possibility exploring questions about the relationship between linguistic variation and gesture (cf Clark & Shelton, in prep; Gruber et al, in prep). This brief overview shows how this unique resource is being used to investigate novel research questions in theoretical linguistics and socio-linguistics. However, the content of the QuakeBox corpus is also interesting to researchers and practitioners working in other fields around earthquakes or natural disaster management. Next, we outline three case studies showing how the QuakeBox database is being put to use in research and teaching outside of linguistics.

3. Applications of the UC QuakeBox corpus

3.1: Sociolinguistic data as a resource for engaging high-school students

In the high school curriculum in New Zealand, particularly in English, there is a strong emphasis on encouraging teenagers to find and nurture a voice to tell their own stories and explore the stories of others[14] . The earthquakes that struck Canterbury in 2010-11 are among the most significant events in New Zealand's history. In collaboration with a local high school teacher from Christchurch, we have been exploring the possibility that connecting to these events in the classroom will encourage learners to take a more active role in learning because they will have been directly affected by these events themselves and so, of course, will all have their own earthquake stories to tell (Clark and MacGougan 2014). We are in the process of developing the following 4 core modules which teachers can use in order to get their students to attain certain achievement standards in the NZ curriculum:

Module description	**Subject area**
Developing a monologue as an oral text	English or Drama
Developing a monologue as a piece of creative writing	English
Developing a social action campaign	Social studies
Developing and planning a production unit	Media studies

An example of a teaching and learning unit that we have created is called "Developing a monologue as an oral text". This can be used with Achievement Standards for English at NCEA Year 11 or Year 12. Appendix 1 contains copies of the teaching pack that we will be making available to students for this module; appendix 2 contains the teachers' notes which help to guide the students through the module and makes sure that the students are achieving the key learning objectives necessary for completion of the module.

For the final assessment of this unit, students will write a script for a monologue of a character that survived the Christchurch earthquakes and perform this to the class. This teaching

[14] http://seniorsecondary.tki.org.nz/English

pack draws on examples of similar monologues from the QuakeBox corpus and guides students towards the point where they are able to construct their own monologue. A module such as this would take approximately 4 weeks to teach in high school. As a first step in creating the student resources (A1), we began by selecting a group of QuakeBox stories mainly from the 18-25 year old age group for students to read and listen to in more detail. In this activity, students identify and analyse language, gesture, and voice patterns from each of these stories and try to find recurring themes in danger-of- death or survival story monologues (for example, the stories are usually told in the first person, often in the past tense, and they often end with some moral lesson). This leads into an activity where students start to think more about what a dramatic monologue actually is and how it is performed. Again, the task is heavily focussed on exploring the language of monologues. Finally, students then start to think about how to apply this knowledge in order to construct and perform their own monologues, either by using their own experience of surviving the earthquakes or perhaps recreating the experiences of someone they know.

The teachers' notes (A2) are designed to make sure that the teachers are able to understand how each task that the students do feeds into the overall assessment criteria for the module. It lists further resources where teachers can find more information on the language of monologues, or more information on the QuakeBox itself if they feel that they need some additional help preparing for teaching this module. Finally, the teachers' pack (A2) provides examples of what to look for in marking the unit.

In another example (not included in the appendices), we have developed resources for a teaching and learning unit called "developing a social action campaign", this time for use in a social studies class room (again to be used with Achievement Standards for Social Studies at NCEA Year 11 or Year 12.) This module guides students through the process of developing a social action campaign that promotes a solution to an issue teens faced during the earthquakes or are facing in post-earthquake Christchurch. The underlying intention is to emphasize and promote teenagers' problem-solving skills. Students will be looking for how teens identified changes that occurred in Christchurch as a result of the earthquakes and how the community responded to these changes. Students will be encouraged to research different perspectives. The purpose of the campaign is to encourage teens to get involved and to put pressure on the government in the rebuild and resilience planning of Christchurch. Students will be assessed on their ability to effectively develop and structure ideas, and use language features to command attention appropriate to the audience and purpose for writing (e.g. in the form of a newspaper article or perhaps a website).

3.2: Sociolinguistic data as a resource for understanding stress among teachers

Another example of work in this vein is a study by O'Toole & MacDonald (2013) who are exploring the impact of the earthquakes on teachers, both emotionally and professionally. O'Toole & MacDonald (2013) use stories from teachers who took part in the QuakeBox project, and other stories that she collected herself, in order to better understand the stress teachers experienced in the wake of these natural disasters and their coping strategies. These researchers are particularly interested in how teachers dealt with their own emotions during the earthquakes. A common recurring theme discussed by teachers is how they felt that they had to regulate their own emotions and reactions to a life-threatening event in order to help the children. For example:

(1) **Teacher***: "You just were on adrenalin. You just had to keep going and you couldn't um….you didn't want to make the students frightened, so you couldn't look like you were frightened. That was the first thing – not to show fear, be frightened or cry"* (O'Toole & MacDonald, 2013)

An interesting coping strategy which many of the teachers shared in their monologue was going into their 'teaching bubble' i.e. they report feeling emotionally well when they are teaching (their mood is better and energy levels are higher) so many of them threw themselves into their work as a way of coping with the aftermath of the events. Of course, this can lead to emotional fatigue, another theme explored in this work. Many teachers felt that they had a particularly difficult time after the quakes because they were doing far more emotional work with parents and students than before. Also, many of them didn't take a break from work (or they felt guilty if they did). Several schools were unsafe and so have closed or merged with other schools, so they have a new workplace to adapt to; and their own personal problems in the post-quake city have been pushed out of focus. For example:

(2) **Teacher***: "I'm exhausted, I'm angry. I was up last night until midnight looking through EQC*[15] *documents and I'm arguing with them on top of my teaching role – about my home. …I'm trying to fix one thing in my life and that might mean (no longer teaching in) the school that I love and that I'm part of …. I'm sick of being in a broken situation"* (O'Toole & MacDonald, 2013)

This research is still in progress but it has the potential to contribute to methods of training teachers, both to maximise their capacity as leaders in high-stress situations, and also to minimise the amount of stress or "burnout" teachers might suffer. All of this also contributes to improving job satisfaction among teachers by furthering awareness of how the demands of their profession interact with their emotional state within the context of a traumatic event.

3.3: Sociolinguistic data as a resource for work in natural disaster management

Finally, one very real consequence of the Canterbury earthquakes for those who lived through the devastating events of 2010-11 was that many homes went without running water and adequate sanitation for months afterwards. "The Civil Defence and supporting agencies and authorities responded to the seriously damaged and non-functioning infrastructure by supplying residents with essential alternative water supplies. However, there is very little documented on how residents responded to the disruption of reticulated water supplies and the adequacy and use of alternative water sources in the immediate weeks after the earthquake" (Butler, 2014). A team of researchers from GNS science, the University of Canterbury and Massey University[16] have been collaborating on a project which is mining datasets contained in the CEISMIC Digital Archive, including the QuakeBox corpus, to find discussions around water and waste use by households, individuals and communities in the immediate weeks after the Christchurch earthquakes. This project is particularly interested in using the UC QuakeBox data because its goal is to explore the role of digital infrastructure in disaster management research. Rather than generating new datasets, the task these researchers set themselves was to find and use existing data that had been generated by multiple and

[15] EQC = The Earthquake Commission; Government organization in New Zealand which provides natural disaster insurance for residential property).

[16] Led by David Johnston (http://www.massey.ac.nz/massey/expertise/profile.cfm?stref=428930)

diverse sources in order to create knowledge and insights, in this case specifically geared toward waste and water use following a natural disaster[17].

For the research team, there were a range of datasets available for exploration but, because of its public availability and ease of access "The QuakeBox corpus proved to be a most useful resource for eliciting data on post-earthquake water use in the immediate weeks after the earthquakes. One particular strength was that we could 'ask questions' of the transcribed material" and so "drill down in detail to really understand the meaning of statements" (Butler, pc). Although these researchers were not linguists, the methods used were similar in nature to those used in corpus linguistics more generally. From an initial search term (e.g. 'water' or 'waste'), a number of additional key search terms (i.e. high frequency co-occurrences) were also derived. The UC CEISMIC analysts then assisted with writing what they have called 'scraper' scripts which lifted the key search string and a determined number of words either side. These are similar in nature to the practice of using concordance software to generate Key Word in Context (of KWIC) data. From here, the researchers further explored this information for recurring patterns in discussions of water use. For example, table 3 shows the recurrent mention of water being sourced from shops and supermarkets in the QuakeBox corpus. This allows the researchers to identify this as one of many strategies used by individuals following the earthquakes.

[17] This is part of a larger project into 'Post-earthquake Functioning of Cities' (which is itself part of an even larger project - "Understanding Factors that Build Resilience in New Zealand") funded the Ministry of Business, Innovation and Employment in New Zealand.

Table 3: extracts from the QuakeBox corpus showing how water was sourced from supermarkets/shops (Butler 2014: section 4.6)

Speaker name	extract
AP518_FoxSwindells.eaf	um . so we thought well w~ we'll go for a walk to the supermarket and see if it's open and grab some **water** .
AP518_FoxSwindells.eaf	so we . decided to go for a walk to the supermarket and get some **water** . cos we . were . we never had an emergency kit we still don't .
NB177.eaf	**water** food so we stopped at the . local . supermarket . and bought containers of **water** and heaps of baked beans and spaghetti and . packet stuff and toilet rolls .
AP518_FoxSwindells.eaf	um and I think we did in the end but they'd l~ by d~ that stage they had limits on the **water** amount you could **buy** when we first went they didn't have any limits -- um -
QB750_Gilly.eaf	my friend from Christchurch she had her credit card so - we racked up a whole lot of **water** and . [tuts] milk and bread and . loaded the car up -
UC212YW_CarolinStechel_.eaf	I guess they wanted to . um start reopening as soon as possible because people were . you know looking for **water** and all sorts of things because -
WF2607_Kurt.eaf	got up in the morning and d~ we had no power or **water** so . a~ I jumped in the car and went down to Pak n Save to . to get some water -
SU2058LJW_Annie.eaf	and ahh her husband had gone down to get the paper and get some **water** and supplies .

One particular direct question for this project was what lessons can be learned from the Canterbury earthquakes for other cities? The city of Wellington, New Zealand's capital city, is built on top of an active geological fault – the Wellington Fault. The research team had initially been keen to establish the volume of water used by Christchurch residents in the weeks and months following the earthquake in order to be able to make generalisations and possible preparations for future scenarios involving the similar-sized city of Wellington. It was not possible to retrieve this level of detailed information from the QuakeBox data but the team were able to provide thorough insights on water use and water sourcing techniques among the population which is undoubtedly invaluable information for disaster management planning.

The three case studies reported section 3 are necessarily brief because they are all examples of work in progress but they all show how a dataset that was collected primarily by and for sociolinguistics is being used in an entirely different way, with the potential to contribute to the development of new methodologies in different fields.

4. Conclusion

This paper has outlined some of the linguistic and non-linguistic applications emerging from work on a new corpus of stories, the UC QuakeBox corpus, which was collected and transcribed using

sociolinguistic methods. We have shown that these data are being used by researchers and educators outside of linguistics in several interesting ways. Specifically:

(1) In line with recent examples of applied sociolinguistics which share sociolinguistic interviews back with the community (cf. the papers in Corrigan and Mears, forthcoming), the QuakeBox corpus is being used in the creation of teaching resources for high school students (Clark & MacGougan 2014)
(2) The QuakeBox corpus is also being used as a resource in disaster management research (O'Toole and MacDonald, 2013; Butler, 2014).

This second application is perhaps the most interesting as this is a rather unexpected and, we think, unique way for sociolinguistic data to be used. In some ways, this is similar to the original sense of the term 'applied sociolinguistics' because the work described here is using sociolinguistic data to tackle real-world problems, but it is also different because these data are not necessarily being used to tackle language-related problems (such as language planning or language teaching).

Kendal (2011) explains that "since sociolinguistic datasets have typically been developed in order to research a specific question or set of questions, it has often been assumed that once the original questions have been studied in depth there is not further interest in the datasets themselves" (2011: 372). This paper has shown that there is indeed interest in further exploring the data that we often take for granted in sociolinguistics (such as the canonical 'danger of death' stories that linguists have been collecting since the 1970s (Labov 1972)), and this data may well be of interest to researchers in other disciplines. Of course, in some ways, the UC QuakeBox corpus is a unique dataset because the participants are all describing the same event. However, we believe that the rich array of topics discussed in sociolinguistic interviews more generally may well be of interest to researchers in other disciplines. With only a few small changes to current sociolinguistic data collection protocol (such as expanding the participant consent form to allow at least parts of the data to be made available to others), we believe that more sociolinguistic corpora might find a voice in the wider academic literature.

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*Manuscript
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UC QUAKE BOX

Kōrero mai. Tell us your earthquake story

Student Resources Monologue

STUDENT INSTRUCTIONS

In this activity, you will write a script for a monologue of character who survived the Christchurch earthquakes. You will then perform your monologue to the class.

To help you understand how to create and perform your monologue, you will view and listen to real people's stories recorded in the ***QuakeBox***. You will research their perspective to know and understand their experiences. Using ***QuakeBox*** you will analyse the use of language and gesture in delivering stories of survival in risky situations. Before the final presentation of your monologue to the class and teacher, you will perform your monologue to your classmates for critique. Your monologue will be at least 3 minutes long.

You will be assessed against the Achievement criteria for *Achievement Standard English 90857.*

Achievement	**Achievement with Merit**	**Achievement with Excellence**
Develop and structure ideas in an oral text. Use oral language features appropriate to audience and purpose.	Develop and structure ideas convincingly in an oral text. Use oral language features appropriate to audience and purpose with control.	Develop and structure ideas effectively in an oral text. Use oral language features appropriate to audience and purpose with control to command attention.

VIEWING AND LISTENING

This task involves listening to and viewing stories from the ***QuakeBox***. You can access the video recordings and the transcripts from ***https://quakestudies.canterbury.ac.nz/store/collection/235***

Select a story to listen to and view in ***QuakeBox.*** Pay attention to who is telling the story and how they tell the story. Take notes as you go e.g.

- facial expressions, gestures, eye contact, use of hands, use of voice
- ideas e.g. themes, attitudes, beliefs, feelings, experiences, insights, meanings, opinions, thoughts, and understandings

Name of person	**Details of their story**	**Something the person said was…**	**How do they tell their story? E.g. gestures**	**Ideas**
TISH HUNTER				
MICAH SWINDELLS				
EG135				
JORDAN				
JEFF DAVIES				
IVAN IGNATOV				
PERRY HYDE				

TISH HUNTER'S EARTHQUAKE STORY, CAPTURED BY THE UC QUAKEBOX PROJECT.

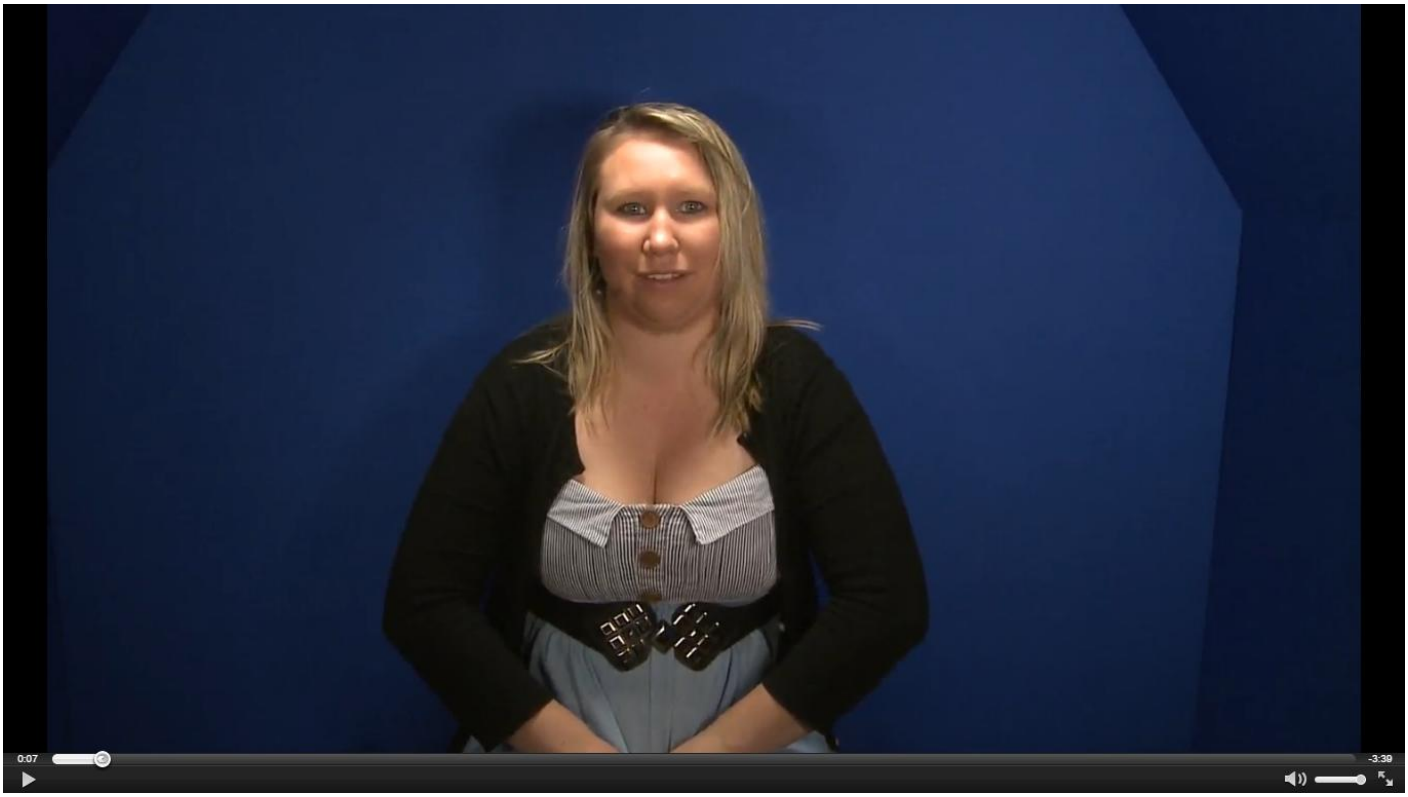
https://quakestudies.canterbury.ac.nz/store/object/14981?view=media&id=190554#sub

MICAH SWINDELLS'S EARTHQUAKE STORY, CAPTURED BY UC QUAKEBOX

https://quakestudies.canterbury.ac.nz/store/object/13233?view=media&id=111568#sub

PARTICIPANT NUMBER EG135'S EARTHQUAKE STORY

https://quakestudies.canterbury.ac.nz/store/object/14578?view=media&id=219592#sub



JORDAN'S EARTHQUAKE STORY CAPTURED BY UC QUAKEBOX

https://quakestudies.canterbury.ac.nz/store/object/12702?view=media&id=80124#sub

JEFF DAVIES'S EARTHQUAKE STORY, CAPTURED BY UC QUAKEBOX

https://quakestudies.canterbury.ac.nz/store/object/12711?view=media&id=80120#sub

Ivan Ignatov's earthquake story, captured by the UC QuakeBox project

https://quakestudies.canterbury.ac.nz/store/object/14994?view=media&id=190567#sub

PERRY HYDE'S EARTHQUAKE STORY, CAPTURED BY THE UC QUAKEBOX PROJECT

https://quakestudies.canterbury.ac.nz/store/object/10021?view=media&id=26870#sub

UC QUAKE BOX

Kōrero mai. Tell us your earthquake story

UNDERSTANDING THE TASK: WHAT IS A MONOLOGUE?

A dramatic monologue is when one person speaks alone, telling a story which offers insight into the thoughts and feelings of the speaker, and shares the experience of the situation. Monologues are written to be performed to a specific audience and anyone listening should be able to identify who the speaker is talking to.

The main features of a dramatic monologue are:

- The use of the first person point of view e.g. I, me, my…
- The use of colloquial language
- The use of dramatic language that can be recognized by the presence of fillers, like “you see”, “well” etc. or “here, there, that, this” etc.
- Deliberate language is chosen to reflect the character who is speaking
- The revelation of the thoughts, feelings, attitudes, beliefs and behaviour of a person occurring at a critical point which is left up to the audience to interpret themselves.

In terms of performance:

- Costuming and props, lighting, background significantly enhance the performance of monologues and should be considered carefully
- Cue cards can be used as long as you do not read word for word from them. To achieve well it is expected that you will know the piece off by heart

BUT FIRST, TAKE A LOOK AT SOME EXAMPLES OF MONOLOGUES YOU CAN READ:
HTTP://WWW.TKI.ORG.NZ/R/ARTS/DRAMA/NZMONOLOGUES/INDEX_E.HTML

Monologue one: Male dramatic

Aaron from Verbatim by Miranda Harcourt and William Brandt

Time: variable

Location: prison

Aaron is 22 years old and serving a life sentence for murder. He addresses the audience directly. This monologue is an edited compilation of various speeches he makes throughout the play as he struggles to remember events leading to the murder he committed.

AARON: *I don't know how you're gonna take what I'm gonna relate to you but it's me. I want to ... I'm telling you this. How you take it is up to you.*

I come home from school one day and my bags packed social worker was there and jump in the car and we're going. I was never asked. That's how it was. This this place this is where you're staying.

I don't wanna be here I don't want to be here. First night I was there I was out. I was burglaring I was stealing things and hey this is better you know. And the next night went out again and can can we come too sure come I'm going you wanna come come.

So we all heading down town and here's the shops and OK smash and into the shops and there's fur coats and watches and all this. Whole bunch of kids. And next thing cops and scatter.

WHAT DO WE NOTICE FROM READING MONOLOGUES?

- The name of the character, the time of the situation, the location is described, any notes describing the context is first established in the written form of the script.
- What else?

With the next monologue focus your attention to the <u>language used</u> in the monologue:

Male dramatic

Safe from Duncan Sarkies' Stray Thoughts and Nosebleeds

Safe is an obsessive-compulsive boy who directly addresses the audience.

SAFE:

If you step on a crack your mother will die, so don't step, don't step, don't step - you stepped on a crack with the toe of your right foot so now you must step on the next one with the heel of your left – which you do, that's good, now it's all better.

If you step in a shadow you'll catch fire, walk around a lamppost carefully, here comes a car so you'll have to jump – you jump and land safely out of shadow, but here's another so you jump and land safely again, but here's a bus,…

Have to draw a square and have to make it perfect, out with the ruler out with the protractor – line there, dot there, ninety degrees, perfect. Line there, dot there, ninety degrees, perfect. Line, dot, ninety degrees, line, dot, ninety degrees. Check square, oh no, square fails to check because of eighty-nine degree line, rub it all out, need to reverse the last two minutes so rub harder, it's no good, no good, screw up paper, take paper to rubbish bin, place it at the bottom of the rubbish bin, remember to take out every single bit of rubbish carefully so that it

can be put back in exactly the same order. From left to right in a straight line on the floor we have:

Banana peel
Piece of toast
Drawing pin
Rolled-up piece of paper
Tin can lid (sticky side up)
Onion peel
Empty box of mixed herbs
Coca-cola bottle top
Screwed up Lotto ticket
Used cotton bud #1
Drawing pin
Broken glass in newspaper
Stale potato chips
Blonde hair, and
Used cotton bud #2

NOW LET'S TAKE A LOOK AT THE ASSESSMENT SCHEDULE

1. Highlight the key words for achieved.
2. Using a different colour, highlight how that differs for Merit and Excellence.

Assessment schedule: English 90857 I've Got Something to Say!

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
The student develops and structures ideas in a presentation of at least 3 minutes, using language features appropriate to audience and purpose by: • arranging, linking and building on ideas by adding details or examples, and working towards a planned whole as appropriate to audience and purpose (e.g. explaining, demonstrating, providing information and reasons; introducing, sequencing the material and concluding appropriately). • selecting and using oral language features that are appropriate to the purpose and audience. This may include the use of: • verbal language techniques (e.g. rhetorical questions, alliteration) • body language (e.g. eye contact, stance, gesture, facial expression)	The student develops and structures ideas convincingly in a presentation of at least 3 minutes, using language features appropriate to audience and purpose with control by: • arranging, linking and building on ideas by adding details or examples, so that the work is generally credible and connected as appropriate to audience and purpose (e.g. listing, providing appropriate and relevant details and examples, including references; providing historical facts and practical information; organising the demonstration/process/content clearly and methodically). • selecting, using and linking oral language features and presentation techniques that are appropriate to the purpose and audience (e.g. having an appropriate, assured manner and delivery style; using props/data shows/ whiteboard appropriately; addressing and engaging the audience; variation in the use of eye contact, gesture and facial expressions appropriately).	The student develops and structures ideas effectively in a presentation of at least 3 minutes, using language features appropriate to audience and purpose to command attention by: • arranging, linking and building on ideas (e.g. by taking the audience chronologically through the events being discussed, developing the material so the argument is believable; connecting present/local examples with the past/global issues/events). • by adding details or examples, so that the work is compelling and well-organised as appropriate to audience and purpose (by including a good balance of comments, details, information, opinion and reflection). • selecting, using and linking oral language features and presentation techniques that are appropriate to the purpose and audience in the delivery of a confident and sustained presentation (e.g. by varying the tone, as appropriate for the content: reflective, humorous, serious etc; by using pauses, hesitations, silences effectively; by using natural, appropriate body language and facial expressions and gestures that emphasise the

• voice (e.g., appropriate, clear tone, volume, pace, stress) • presentation features (e.g. appropriate and relevant props, costume, demonstration materials or items; using cue cards or notes appropriately).		points being made; by making appropriate reference to notes demonstrating familiarity rather than 'over learned' content; by using personal pronouns appropriately ("Now I'm thinking that you are thinking…") which keep the audience focussed on the speaker and her personal interest, and 'expertise' on the subject).

3. Set a goal for yourself for your own monologues e.g. A, M, or E.
4. Write 4 things you need to do in your monologues as evidence that you meet the standard:
    a. …
    b. ….
    c. ….
    d. ….

GETTING INSPIRATION TO DEVELOP AND STRUCTURE YOUR MONOLOGUE

Do some research – take a walk in someone else's shoes…

You need to research what challenges people faced during the Christchurch Earthquakes. Use the information you find to help you *create your own ideas* for the experiences your three characters had.

Starting points:

- Ask your school librarians for their collections from newspapers and magazines – highlight key sentences and phrases
- Go somewhere which can help you think about different perspectives or talk to people you know who experienced the earthquakes
- Visit the museum and collect themes and ideas drawn from the earthquakes
- Use Google to find videos of people's experiences, locate media coverage of the Christchurch earthquake on the internet e.g. TVNZ, TV3; consider re-enacted perspectives through TV, film and documentaries such as *Hope and Wire, As a City Falls*

Tips to record information:

Review the material. Locate the main ideas and paraphrase this information. This means putting the information in your own words.

Write the paraphrased ideas as your notes. Do not copy information. Add only enough detail to understand.

Write down the big ideas. Look for facts, connections, and main ideas.

Use abbreviations for commonly occurring names and words. You can develop your own abbreviations

Use diagrams and pictures where necessary. Sometimes it is helpful to draw pictures that illustrate the connections between ideas, sequences, or events.

Choose your characters

Decide who your characters will be. Male/female, age, ethnicity, career etc. For this exercise you will need to bring everything you have noticed about the earthquake stories together e.g. the ***QuakeBox stories, your research*** and put yourself into the shoes of people who might be different than you e.g. gender, age, and ethnicity. Create a **character profile for each.** Keep these with you at all times when writing your monologues.

Consider your character's situation

Make sure you allow the audience to know what situation you are in or what message you are trying to get across in your performance.

Where were they when the Christchurch Earthquakes occurred? How did they know it was happening? What effect did it have on them?

What are your character's beliefs and values? Occupation? Responsibilities? Dreams? How do these affect the character during the earthquakes? Find photos and videos of the earthquakes and consider your character's thoughts and action steps from these. What would be in these character's diaries or blog entries, facebook pages on the day of the earthquakes?

Create idea categories for your character. What pictures can help you?

YOUR MONOLOGUE NEEDS TO SHOW A CHANGE IN YOUR CHARACTER.

Why have they spoken up now?

CONSIDER ALLOWING THE CHARACTER TO CHANGE AS THEY SPEAK OVER THE COURSE OF THEIR MONOLOGUE. Your character may begin in an *agitated, anxious state and then by the end of the monologue, they may end with laughter, hope,* or with a moral ending. If they start out laughing, maybe they end up contemplating how their lives have changed.

Finally, you should end your monologue script smoothly. Not just by pausing and finishing with the audience with unanswered questions.

HOW WILL I START? TRY STORYBOARDING YOUR MONOLOGUE…

- Some starting points:
  - the day after, or a time after the disaster.
  - Start with a time in mind e.g. 12.51pm and decide where your character was and what they were doing.
  - A line from a news item, a resource shortage e.g. power, sewage, a sound, a few words from a real story from QuakeBox
- It could show: how the character undergoes a significant change of attitude, or behaviour. Your character may begin in an *agitated, anxious state and then by the end of the monologue, they may end with laughter, hope,* or with a moral ending. If they start out laughing, maybe they end up contemplating how their lives have changed.
- Storyboard in the following table or use an online storyboard creator e.g. https://www.storyboardthat.com/storyboard-cr

Start: Hook the reader		
		End with a change in attitude, tone, or with a moral ending

VERBAL LANGUAGE TECHNIQUES

While writing your monologue, “use verbal language features that are appropriate to the purpose and audience. This may include the use of: verbal language techniques

VERBAL techniques have to do with ***what the words actually say.***

This list may help you:

Verbal language features:

- Slogan
- Cliché
- repetition
- neologism
- Colloquial language
- slang
- jargon
- incomplete sentences
- Short sentences
- minor sentences
- imperatives (commands)
- Emotive language
- Puns
- Alliteration/assonance
- onomatopoeia, simile, metaphor, personification
- rhetorical questions
- Personal pronoun (especially ‘You/ you’re/your in an advertisement)
- Superlatives (e.g. the best/the most biggest, tallest, prettiest, tastiest, strongest)
- Use of a particular language (e.g. Maori) to target a particular audience.
- Rhyme
- past tense, mostly in terms of action – what was happening, rather than what people are thinking or feeling
- direct address to audience – write in the first person
- figurative language, such as metaphor
- humour
- use of three parallel words, phrases or sentences

PRESENTATION FEATURES

Think about your monologues and how you will use YOUR VOICE, HANDS, EYES. On your script, write down where you will use delivery techniques to reinforce the experiences of your characters. “Some techniques you could consider are:

- varying your volume, tone, pace, or stress to emphasise a point or to gain or hold attention
- pausing for dramatic effect or emphasis
- making eye contact to engage and hold your audience’s attention
- making gestures, movements, and facial expressions that support and emphasise your content
- using a stance that is appropriate…
- using props, costume, or demonstration materials.”

PERFORM IT TO OTHERS. PEER CRITIQUE

Feedback from someone else can shed light on issues you may have overlooked. Choose 2 or 3 people to perform your monologue to. Make sure one person records it for you. Then play it back so you all can critique each other’s work. Use the feedback on your script and delivery to improve your monologue.

Choose people that will give you useful feedback. Just saying, "that was good" is encouraging, but not useful...ask "what was good about it?"

MAKE EDITS. This is the fun part. Make the necessary changes.

Read it aloud to yourself. Does it sound natural? Does it sound like something the character would say?

Check the timing. Is it too long? Should it end sooner?

Listen for your message. Will the audience understand what they just heard and why it's important?

COSTUME

Take a look at some of these useful tips for costume from http://legacy.tki.org.nz/r/arts/drama/nzmonologues/pdf/drama_activity.pdf

- Assemble some costume for your character. Start at the feet – what shoes do they wear (if they wear any at all). Shoes will affect how you/your character walks, so they are a good place to start.

- Hats can also be an instant way to explore your character – the audience's eyes is often drawn to an actor's face and a hat can change the shape of your head, disguise your hair, and give a strong sense of character. Also experiment with costume that changes the shape of your face, like glasses and wigs.

- Try changing the shape of your body with costume – make yourself seem bigger or fatter by stuffing the costume; make yourself look taller by stuffing a hat; give yourself muscles by stuffing your sleeves.

Exploring physicality and voice

- Walk around the space as yourself. This is called walking in neutral – just you being you. Walk with energy and direction, keeping your gaze up and out towards the rest of the space you are walking in. (Walking with energy is important because you'll need to build up energy to explore your character physically.)

- Now focus on your walk (the way you hold yourself, where you are looking, where you place your weight, whether you walk heavily or lightly, whether you walk fast or slowly, whether you swing your hips or walk stiffly. Do you have a spring in your step? Do you skip a little? What do you do with your hands while you're walking?)

- Choose one aspect of your walk and exaggerate it. • Go back to neutral. • Choose a different aspect of your walk and exaggerate that. • Go back to neutral.

- Choose either a third aspect of your walk to exaggerate or one of the first two and continue to push that exaggerated physicality as you walk around, but now greeting others whenever you make eye contact with them. Seek others out. Use your voice. How does this exaggerated walk affect the way you speak?

- Continue to explore and develop this character's walk and voice by greeting and interacting with other characters.

*Manuscript

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UC QUAKE BOX

Kōrero mai. Tell us your earthquake story

Unit Plan: Developing a monologue as an oral text

Year: 11 Curriculum Level: 5-6

Values Focus

- **Excellence** – aiming high, persevering
- **Innovation, enquiry and curiosity**
- **Diversity** – culture, language, heritage
- **Respect** – for themselves and others
- **Integrity** – accountability, honesty, acting ethically

How students will be encouraged to develop these values in this unit:

- Students will show respect and compassion for others while viewing ***QuakeBox***.
- Students will create original and authentic characters and see their characters through from planning to performance.
- Students will work as a group member and be accountable for their contribution to peer critique.

Achievement Objectives

Making meaning *Listening, Reading, Viewing*	*Creating meaning* *Speaking, Writing, Presenting*
• **Processes and Strategies** *Students will consider the connection between oral and written language and self-evaluate their use of processes to write and perform monologues*	• **Processes and Strategies** *Students will integrate information from the **QuakeBox** corpus to express their own ideas*
• **Ideas** *Students will make connections by interpreting ideas within the **QuakeBox** corpus*	• **Purposes and Audiences** *Students will construct monologues through deliberate choice of language and sustain an authentic voice throughout*
• **Language Features** *Students will identify oral language techniques used in the **QuakeBox** corpus*	• **Ideas** *students will be encouraged to work towards a coherent whole set of monologues which link together by theme or situation*
	• **Language Features** *Students will use a wide range of oral language techniques*
	• **Structure** *Students will organise their monologues for a particular effect*

Key Competencies Focus

- Relating to others - listen actively, recognize different points of view
- Participating and contributing - responding appropriately as a group member.
- Thinking - using creative, critical, metacognitive and reflective processes, drawing on personal knowledge and intuitions.
- Using language, symbols, and texts - recognising how choices of language and symbol affect people's understanding.

How students will be encouraged to develop these competencies in this unit:

This unit encourages students to identify and show compassion towards survivors of a natural disaster, and create their own stories, and own voices. Students will have opportunities to receive and give feedback, and evaluate (self and peer assessment)

Students' Success Criteria	Why these Success Criteria have been selected
By the end of this unit students will be able to… *Identify verbal language and visual language features used in monologues* *Apply knowledge to create their own monologues which tell personal stories of characters who have survived a natural disaster*	Students need to be able to select and use techniques to develop and structure an oral text. By developing ideas to present, students will gain meaning in their own and others' stories.

Assessment:

Diagnostic	Formative	Summative
Class discussion at beginning of unit which highlights what they already know and what they need to learn.	Students could test each other on verbal language and performance techniques as DO-Now's.	Students will receive written and oral feedback on their drafts to provide information that could lead to improvement in their work Final delivery of monologues will be marked according to Achievement Standard English 90857

Possibilities for Differentiated Learning:

Enrichment/Extension	With all students:	Further Support
Develop a longer term, multi-disciplinary project to extend students. Ask more able students to • articulate the skills involved in each task and promote a lot of self-evaluation • demonstrate to the class examples of dramatic performance skills • exploit the possibilities of "what-if" scenarios	• give students choice in the type of characters they create within what are acceptable parameters • give students choice in the way they present their monologues, provided they meet the standard • encourage students to look at ethnicities, what is important to different ethnicities, and create a characters that are ethnically diverse • use pair and small group work for planning, practicing language features, delivery	• Allow students to focus on one character only • Find a range of monologues to encourage students • Give greater length and/or time to meet the standard • Create mini-lessons to help reinforce previous lessons learning

Introduction

This unit is designed to be used with the UC CEISMIC (Canterbury Earthquake Digital Archive) Quakebox corpus to unpack the stories of those who survived the Christchurch earthquakes. In the aftermath of the Canterbury earthquakes of 2010-2011, everyone who had experienced the quakes had a story to tell. In the months following the quakes, people would tell their 'Earthquake story' often. Quake Box was formed to record these stories. Quake Box, a shipping container converted into a mobile recording studio, was positioned at various locations in and around Christchurch and collected 722 earthquake stories from members of the public. These recordings (carefully transcribed and time-aligned) are available publicly on the UC CEISMIC Canterbury Earthquake Digital Archive website. This accessible resource of diverse and often dramatic stories has the potential to be used in cross-curriculum and assessment applications.

UC UNIVERSITY OF CANTERBURY Te Whare Wānanga o Waitaha CHRISTCHURCH NEW ZEALAND

CEISMIC Canterbury Earthquake Digital Archive

For the purpose of this resource, students will access the stories of real people with different experiences of the Christchurch Earthquake, to **create monologues to be assessed using Achievement Standard English 90857. Students will construct and deliver a monologue which a character and their perspective of life through the Christchurch earthquakes.** By viewing, listening to, and researching stories found in the corpus, students will develop a script. Students will record practice of their own monologues to analyse their use of monologue techniques, and students will be encouraged to peer critique scripts and these recordings. Students will then present their monologues to the class and be assessed against Achievement Standard English 90857. Monologues should be a minimum of three minutes long.

Students' monologues could also be assessed alongside:

- English Achievement Standard 91103: Create a crafted and controlled visual and verbal text
- Drama Achievement Standard Drama 91513: Devise and perform a drama to realise a concept
- English Achievement Standard English 90052: Produce creative writing
- English Achievement Standard 90853: Use information literacy skills to form conclusion(s)
- English Achievement Standard 90856 Show understanding of visual and/or oral text(s) through close viewing and/or listening, using supporting evidence.

Resources:

- Students will need access to: Computers, internet, earphones, ICT for PowerPoint or Google presentations, projector.
- Quake Box corpus; you can access the video recordings and the transcripts from https://quakestudies.canterbury.ac.nz/store/collection/235. Possible stories to listen to: UC *Perry Hyde, New Brighton *Kerry McCammon *Michelle Durham
- For a list of monologues go to: http://www.tki.org.nz/r/arts/drama/nzmonologues/index_e.html
- TV3's Hope and Wire http://www.tv3.co.nz/Shows/HopeAndWire.aspx
- As a city falls http://www.nzonscreen.com/title/when-a-city-falls-2011
- Source of photos: http://beckerfraserphotos.co.nz Creator party: BeckerFraserPhotos
- Chantal Kennedy's earthquake story, captured by UC QuakeBox https://quakestudies.canterbury.ac.nz/store/object/12652?view=media&id=79098#sub
- Micah Swindells's earthquake story, captured by the UC QuakeBox project. https://quakestudies.canterbury.ac.nz/store/object/13232?view=media&id=111567#sub

Learning Intentions ***I am learning to…***	**Learning Activities and Lesson Content - Introduction**	**Success criteria** ***We will know we have achieved this when we have…***
Cooperate to brainstorm ideas	**Establish what knowledge students have** about surviving natural disasters. **Key questions to begin:** what are the common needs and reactions of survivors to natural disasters? What issues do survivors face during and after a disaster? What is disaster resilience? What kind of people are affected the most? Teenagers? Elderly? How much of an effect does the media have? What kinds of decisions would you need to make? In what ways would surviving a natural disaster change the way you would live your life?	*Added ideas to the class brainstorm*
record details while viewing/listening to QuakeBox oral stories	STUDENT RESOURCE: VIEWING AND LISTENING Explain to students that they will listen to and view stories from real people that experienced the Canterbury Earthquakes from the *QuakeBox*. You can access the video recordings and the transcripts from https://quakestudies.canterbury.ac.nz/store/collection/235. The purpose of this task is to draw students' attention to who is telling the story and how they tell the story e.g. the words they use, how they use their voice, eyes, the facial expressions and gestures they make. Guide students through a viewing and how to use the note taking table. Encourage students to gather as much as detail as possible. Use the transcripts to further support students if necessary. **Independent viewing and listening** Encourage students to select stories themselves from the Quake Box corpus to analyse and take notes from in small groups. Encourage discussions around the use of gesture, facial expression, particular words or use of language that stand out.	*Summarise and discuss key features of stories in Quakebox*

Learning Intentions ***I am learning to…***	**Learning Activities and Lesson Content** **- Understanding the task -**	**Success Criteria** ***We will know we have achieved this when we have…***
Use the achievement criteria to set a goal for the completion of the task	STUDENT RESOURCE UNDERSTANDING THE TASK: WHAT IS A MONOLOGUE? Explain to students the key features of a monologue e.g. the use of the first person point of view, colloquial language, dramatic language, the presence of fillers, like “you see”, “well” etc. or “here, there, that, this”, language to reflect the character who is speaking, the revelation of the thoughts, feelings, attitudes, beliefs and behavior of the person. STUDENT RESOURCE: BUT FIRST, TAKE A LOOK AT SOME EXAMPLES OF MONOLOGUES YOU CAN READ As a class, read through some examples of monologues taken from http://www.tki.org.nz/r/arts/drama/nzmonologues/index_e.html to look at style, language etc. Encourage students to identify key features. STUDENT RESOURCE: NOW LET’S TAKE A LOOK AT THE ASSESSMENT SCHEDULE Go through the resource with students so they can identify what they must do to achieve. Identify what the words of the standard mean and what an example could be from the achievement criteria. • *verbal language techniques (e.g. rhetorical questions, alliteration)* • *body language (e.g. eye contact, stance, gesture, facial expression)* • *voice (e.g., appropriate, clear tone, volume, pace, stress)* • *presentation features (e.g. appropriate and relevant props, costume, demonstration materials or items; using cue cards or notes appropriately).* **Other useful activities:** Cut up parts of examples of (A, M, E) and get students to make a judgment – justifying why they give it that grade. Encourage students to set a goal.	Used the achievement criteria to set a goal and know what is expected of me for the completion of the task

Learning Intentions ***I am learning to…***	**Learning Activities and Lesson Content** - **Planning, arranging, linking and building on ideas**	**Success Criteria** ***We will know we have achieved this when we have…***
Explore a range of ideas and perspectives through different sources of information Select, plan, and arrange my ideas	STUDENT RESOURCE: GETTING INSPIRATION TO DEVELOP AND STRUCTURE YOUR MONOLOGUE Encourage students to get inspiration to develop and structure their monologues through **<u>research</u>**. Students prepare for writing their monologues by researching what challenges people faced during the Christchurch earthquakes. This is a good point to look at themes. Students will use the information to create their own ideas for the design of their own characters. Teachers should regularly liaise with students to ensure they are on the right track. This may include students evaluating the sources of their research and the teacher giving feedback. **Designing characters** Guide students to choose characters that link to a particular theme and then specify the key surface features of their characters e.g. age, ethnicity, gender, appearance etc. Encourage students to bring all the information together from their research, the Quakebox stories, and class discussions to design their characters and record in character profiles or storyboards. STUDENT RESOURCE: HOW WILL I START? TRY STORYBOARDING YOUR MONOLOGUE Coach students to create their character's experiences with detail, providing examples, and in chronological order e.g. in order of the time things occurred. **Linking** Direct students to think about how they will link or transition the monologue. Use examples of incomplete sentences which characters may or may not complete, key words or photos/pictures to transition to next ideas.	*Selected and used different sources of information to increase our understanding* *Selected a character and planned the details of our monologue*

	Beginning, middle, end For each monologue, encourage students to structure the writing to hook the audience, reveal something important in the middle, and then bring the monologue to an end smoothly.	

Learning Intentions ***I am learning to…***	**Learning Activities and Lesson Content** **- Verbal Language Techniques -**	**Success Criteria** ***We will know we have achieved this when we have…***
Select specific verbal language techniques to enhance my writing	**Go back to the achievement schedule: Highlight the achievement schedule to focus students on the next stages of selecting and using verbal language techniques** *The student develops and structures ideas in a presentation of at least 3 minutes, using language features appropriate to audience and purpose by selecting and using oral language features that are appropriate to the purpose and audience. This may include the use of:* • *verbal language techniques (e.g. rhetorical questions, alliteration)* **Build a list of verbal language techniques** as a class. STUDENT RESOURCE: VERBAL LANGUAGE TECHNIQUES ***As students prepare to write another draft*** encourage students to write down 4 techniques they will use in their own writing. **Sentence structure** Bring students' attention to short sentences for focus and impact, and longer sentences for pacing. Encourage students to use a variety of sentences as they write.	*Selected four specific verbal language techniques to enhance the delivery of our monologues*

Learning Intentions ***I am learning to…***	**Learning Activities and Lesson Content** **- Presentation features -**	**Success Criteria** ***We will know we have achieved this when we have…***
Select specific body language, voice, presentation features to enhance my performance *Review and provide constructive criticism of my classmates' work*	**Go back to the achievement schedule:** *The student develops and structures ideas in a presentation of at least 3 minutes, using language features appropriate to audience and purpose by selecting and using oral language features that are appropriate to the purpose and audience. This may include the use of:* • *body language (e.g. eye contact, stance, gesture, facial expression)* • *voice (e.g., appropriate, clear tone, volume, pace, stress)* • *presentation features (e.g. appropriate and relevant props, costume, demonstration materials or items; using cue cards or notes appropriately).* STUDENT RESOURCES: PRESENTATION FEATURES AND COSTUME **Explore how students will present their monologues.** Direct students to plan and write into their monologues the use of: body language: eye contact, gestures, movements, facial expressions, posture; Voice: volume, tone, pace, dramatic pause etc.; Presentation features: props, costumes into their monologues, and practice: **Peer critique** Students practice delivering their monologues in front of 2 – 3 classmates. Students should video these practice sessions and then playback to offer feedback and feed-forward to students. **Final performance for assessment**	*Selected specific body language, voice, presentation features to enhance the performance of our monologues* *Reviewed and provided constructive criticism of our classmates' work*

ASSESSMENT SCHEDULE: ENGLISH 90857 I'VE GOT SOMETHING TO SAY!

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
The student develops and structures ideas in a presentation of at least 3 minutes, using language features appropriate to audience and purpose by: • arranging, linking and building on ideas by adding details or examples, and working towards a planned whole as appropriate to audience and purpose (e.g. explaining, demonstrating, providing information and reasons; introducing, sequencing the material and concluding appropriately). • selecting and using oral language features that are appropriate to the purpose and audience. This may include the use of: • verbal language techniques (e.g. rhetorical questions, alliteration) • body language (e.g. eye contact, stance, gesture, facial expression) • voice (e.g., appropriate, clear tone, volume, pace, stress) • presentation features (e.g. appropriate and relevant props, costume, demonstration materials or items; using cue cards or notes appropriately). **Evidence statement:** *An instructional speech needs to develop and structure straightforward ideas. For example, a presentation about rugby skills could, for example, present the selected ideas through a*	The student develops and structures ideas convincingly in a presentation of at least 3 minutes, using language features appropriate to audience and purpose with control by: • arranging, linking and building on ideas by adding details or examples, so that the work is generally credible and connected as appropriate to audience and purpose (e.g. listing, providing appropriate and relevant details and examples, including references; providing historical facts and practical information; organising the demonstration/process/content clearly and methodically). • selecting, using and linking oral language features and presentation techniques that are appropriate to the purpose and audience (e.g. having an appropriate, assured manner and delivery style; using props/data shows/ whiteboard appropriately; addressing and engaging the audience; variation in the use of eye contact, gesture and facial expressions appropriately). **Evidence statement:** *A presentation aimed at convincing the audience about an issue or idea needs to be convincing in its arguments. For example in a presentation aimed at attempting to convince the audience that, despite all the bad things*	The student develops and structures ideas effectively in a presentation of at least 3 minutes, using language features appropriate to audience and purpose to command attention by: • arranging, linking and building on ideas (e.g. by taking the audience chronologically through the events being discussed, developing the material so the argument is believable; connecting present/local examples with the past/global issues/events). • by adding details or examples, so that the work is compelling and well-organised as appropriate to audience and purpose (by including a good balance of comments, details, information, opinion and reflection). • selecting, using and linking oral language features and presentation techniques that are appropriate to the purpose and audience in the delivery of a confident and sustained presentation (e.g. by varying the tone, as appropriate for the

mix of practical demonstration, information, opinion, background details, personal anecdotes and observation. Although notes may be used, they should not be read from throughout the entire presentation. The presentation should be introduced and concluded appropriately. The more familiar the student is with the material, the more engaged the audience will be. Gestures, facial expression, voice (tone, pace, volume, emphasis) should be used appropriately for the purpose.	*(pollution, murder, suicide) our world does have value and beauty, needs to have a focus other than merely stating this. For example, the message could be that we should work on improving the value and beauty that we have by working on people's attitudes within it. The ideas would need to be developed and sequenced convincingly, and the presentation would need a logical structure, so that the audience believes and accepts the argument. The speaker would need to be confident and assured, using eye contact, gesture and vocal variation to help make the points convincing. Although the tone for this type of presentation would generally be formal and serious, a variety of styles could be incorporated into the argument as appropriate (e.g. humour, short anecdotes). Appropriate and deliberately selected tone, facial expression and gestures need to be used to help keep the audience connected to both the speaker him/her self and the argument*.	content: reflective, humorous, serious etc; by using pauses, hesitations, silences effectively; by using natural, appropriate body language and facial expressions and gestures that emphasise the points being made; by making appropriate reference to notes demonstrating familiarity rather than 'over learned' content; by using personal pronouns appropriately ("Now I'm thinking that you are thinking…") which keep the audience focussed on the speaker and her personal interest, and 'expertise' on the subject). **Evidence statement:** *A presentation aimed at informing the audience about the speaker's culture, needs to develop and structure ideas effectively. Ideas could, for example, be developed around what the speaker considered were the important aspects of Samoan culture – "of who we are and how we live." The student could, for example, compare and contrast aspects of New Zealand and Samoan*

		lifestyles, which might keep the audience involved and interested. Aspects of daily life could be integrated with background history, personal anecdotes, snippets of language and visual material to help make an effective presentation. Variation of tone, achieved through appropriate mixtures of serious matters (e.g. although she/he is New Zealand born, she/he is expected to sustain the Samoan culture) and humorous stories (village life at her/his Grandmother's house in Samoa) would help make the presentation both credible and compelling. The student would engage the audience through the content (as mentioned above) and through her delivery, which would contain a variety of presentation techniques. The student could, for example, begin seated cross legged, as appropriate for the Samoan introduction, and the clothing they are wearing may be of Samoan culture. The student could perhaps then stand and speak in English. The student would be very confident and coherent, speaking mainly from

		memory, although she could have cue cards or notes as a support. The student's voice would be well-paced, well-modulated and varied, and her/his face expressive. The student would consciously address the audience, and eye contact would be sustained.